



## Brass Choir Program

Centennial Fanfare (1988)	Thomas Stone
Shenandoah	Quinto Maganini
Quintet No. 2 (1977) Allegro moderato	Victor Ewald
A Christmas Jazz Suite Jolly Old St. Nicholas We Wish You a Merry Christmas	arr. Arthur Frackenpohl

- Brief Intermission -

## Symphonic Band Program

March: Bonnie Annie Laurie	John Philip Sousa ed. Richard Thurston
Fantasia in G	J.S. Bach trans. Richard Goldman/Robert Leist
Shoutin' Liza	Henry Fillmore ed. Robert Foster <i>Featuring the Trombone Section!</i>
Variations on a Korean Folk Song	John Barnes Chance
Remembrance	James Hosay
Paraphrase on <i>Nearer My God to Thee</i>	Carl Nielsen ed. Wayne Gorder
March to the Movies	arr. Larry Clark

## Symphonic Band Personnel

### Flute

Suzanne Brandt / Rapid City / Community  
Jessica Fair / Los Angeles CA / EleE '15  
• Leslie Matters / Hermosa / Community  
† Tammy Schaeffbauer / Rapid City / Community  
Brianna Powell / Rock Springs WY / Geo '16  
Rhonda Seaver / Rapid City / Community

### Oboe

• Ashley Conger / Foxboro MA / Phy '14

### Bassoon

Hannah Aker / Piedmont / Math, CompS '16  
• Dave Nuenke / Newell / Community

### Clarinet

• Leah Buller / Sioux Falls / MechE '15  
Sue Callahan / Rapid City / Community  
Brent Deschamp / Rapid City / Mines Faculty  
Taylor French / Keystone / CivE '16  
Heather Hensman / Powell WY / ChemE, Min '16  
† Nancy Sleeper / Rapid City / Community  
Levi Stotz / Rapid City / Phy '16  
Amy Woodward / Hill City / Community

### Bass Clarinet

Rachel Brunstad / Menomonie WI / GeoE '16  
Fran Segrud / Rapid City / Community

### Contra Alto Clarinet

Randy Baker / Rapid City / Community

### Alto Saxophone

Karly Dehn / Hill City HS / Community  
• ‡ Michael Doppler / Evergreen CO / MechE '15  
Jacob Fonkert / Mobridge / MechE '16  
Trevor Jerome / Mobridge / MechE '16  
Cale Moore / Gothenburg NE / Min '16

### Tenor Saxophone

Michael Cerv / Winner / CompE '13  
William Horwath / Omaha NE / MechE '16

### Baritone Saxophone

Keyo Halbmaier / Sturgis / GeoE '14

### Trumpet

Alberto Baez / Hopkins MN / Phy '16  
• Tori Looyenga-Emerson / LeMars IA / Nurs '14  
Darrah Jorgensen / Ottawa KS / Geo '15  
Thomas Kadlecck / Chadron NE / Phys '15  
Jonathan Lindgren / Chrystal MN / ChemE '16  
Marcus Randall / Rapid City / MechE '16  
Dominic Rubalcaba / Kearny AZ / MechE '16

### Horn

Adelyn Crabtree / Pierre / ChemE '16  
Chuck Ellis / Cary IL / EleE '16  
Andrew Jennings / Rapid City / EleE '16  
Matthew Johnson / Sioux Falls / Geo '16  
• Jaron Boerner-Mercier / Manchester CT /  
Geo '15  
Rebecca Ortmeier / Miller / CivE '15  
Bennett Prosser / Sturgis / MechE '15

### Trombone

• ‡ Peter Baudhuin / Winona MN / CivE '15  
Thomas Gladson / Bloomfield IA / MechE '14  
Joseph Manke / Mitchell / CompS '15  
Zach Pierson / Brooklyn Park MN / CompS '16  
Austin Rotert / Spearfish / ChemE/Math '17

### Euphonium

Ian Carlson / Garretson / CompE '13  
Kaitlynn Langenbau / Hill City / ChemE '16

### Tuba

• ‡ Dallas Harder-Heinz / Sioux Falls / ChemE '15  
Jaysen Spurlock / Spearfish / CompS/Phy '17  
David Ross / Sioux Falls / ChemE '16

### Percussion

• Matthew Dyke / Hartford / Math '16  
Sara Gross / Worden MT / Geo '16  
• Eric Larsen / Sioux Falls / MechE '13  
Graham Parfitt / Cheyenne WY / Geo '16

• Principal  
‡ Music Scholarship Recipient  
† Mines Alumni  
Δ Graduating Senior

wrote the song to incorporate three other songs from the Jewish heritage: “Black Cherries”, “Why is the Sky?”, and “hine’ Ma Tov”, which roughly translates to “Behold how good”. Since the Holocaust, Yiddish music has been revitalized due to the Jewish community increasing its sense of pride and belonging. However, the music written by American Jews has been somewhat altered from original Yiddish music, being influenced by modern pop and Broadway music. However, it’s iconic melodic vernacular remains intact. While listening to “Remembrance”, it’s easy to pick out the general themes and tunes one expects from a Yiddish rhapsody. (by Keyo Halbmaier)

On December 6, 1994, the Kent State University Wind Ensemble performed what is believed to be the North American premiere of Carl Nielsen’s *Paraphrase on ‘Nearer My God, To Thee’* for wind band. It is certainly odd that this work should have remained essentially dormant for 82 years, for Nielsen is the central figure in Danish music after the Romantic period. Prominent American Nielsen scholar Mina Miller provided a translation of the few paragraphs in the Danish sources regarding the work’s background. According to Danish scholars Meyer and Petersen, the work was written in commemoration of the April 15, 1912 tragedy of the Titanic. The ship’s orchestra was reported to have played *Nearer My God To Thee* while the Titanic was sinking - shattering crashes in the middle of the piece apparently depict the collision of the icebergs. Nielsen was to have conducted the premiere on May 21, 1912, but the sudden death of King Frederik VII of Denmark caused the cancellation of the commemorative concert. Nielsen eventually conducted the premiere on August 22, 1915.

### Brass Choir Personnel

#### Horn

Andrew Jennings / Rapid City / EleE '16

Jaron Boerner-Mercier / Manchester CT / Geo '15

Adelyn Crabtree / Pierre / ChemE '16

#### Trombone

Travis Buse / Lennox / ChemE '15

Greg Christensen / Perry UT / Nano PhD '14

ΔErik Klinckman / Spearfish / M.MES '12

#### Trumpet

Tori Looyenga-Emerson / LeMars IA / Nurs '14

Darah Jorgensen / Ottawa KS / Geo '15

Zachary Kroehler / Henderson MN / MechE '15

#### Euphonium

Ian Carlson / Garretson / CompE '13

Benjamin Ruege / Great Falls MT / ChemE '14

#### Tuba

Dallas Harder-Heinz / Sioux Falls / ChemE '15

Jaysen Spurlock / Spearfish / CompS/Phy '17

Ryan Webster / Rapid City / ChemE '13

## Brass Choir Program Notes

Thomas Stone (b. 1957) is a native of Oshkosh, Wisconsin. He received his Bachelor’s degree in music from Lawrence University, where he studied composition with Steven Stucky, and his Master of Music degree from DePaul University in 1983. He has extensive experience as a conductor and teacher in both private and public schools in Wisconsin, Illinois and Florida. He earned a Doctorate of Musical Arts degree in wind conducting at the University of Cincinnati College-Conservatory of Music, where he was a student of Eugene Migliaro Corporon.

Perhaps one of America’s most recognizable folk tunes, the origins of *Shenandoah* are not so easily deciphered. Like many folksongs, it is impossible to determine exactly when the song was composed, yet it probably did not originate later than the Civil War. In any case, by the nineteenth century, *Shenandoah* had achieved widespread popularity, both on land and at sea. American folklorist Alan Lomax suggested that *Shenandoah* was a sea-shanty and that the "composers" quite possibly were French-Canadian voyageurs. Sea shanties were work songs used by sailors to coordinate the efforts of completing chores such as raising the ship’s anchor or hauling ropes. The formal structure of a shanty is simple: it consists of a solo lead that alternates with a boisterous chorus. With the sweeping melodic line of its familiar refrain, *Shenandoah* is the very nature of a sea shanty; indeed, the song’s first appearance in print was in an article by William L. Alden, titled “Sailor Songs,” that was published in Harper’s New Monthly Magazine(1882). As unclear as is the song’s origin, so is the definitive interpretation of its text. (from the Library of Congress Song of America Project)

Victor Ewald was born in St. Petersburg on November 27, 1860. At the age of twelve, Ewald’s musical training began as he enrolled in the St. Petersburg Conservatory. Ewald’s primary instruments were the cello and the French horn though he also studied tuba and piano while at the St. Petersburg Conservatory. Ewald’s primary profession was as a civil engineer, and thus, for him music was an avocation and not a primary occupation. From 1895-1915, Ewald served as a professor at the Institute of Civil Engineering in Leningrad. Ewald was also an ethnomusicologist and collected and published Russian folk songs, even making expeditions in European Russia to gather songs. He was involved in music throughout his life, primarily through playing in string quartets and brass ensemble. (by Mark Braunesreither)

## Symphonic Band Program Notes

John Phillip Sousa is perhaps one of the most widely known names in composing when it comes to marches. Sousa was born in Washington D.C. in 1854, and his life was steeped in music from the very beginning. At just 13 years old, Sousa considered running away from home to join a circus band. Sousa's father, John Antonio Sousa, was also a musician and played in the United States Marine band as a trombonist. Rather than allow his son to run off to the circus, Sousa Senior enlisted him in the Marine Band as an apprentice. Sousa would continue to play in the Marine Band for seven years. After leaving the Marine Band, Sousa joined a theatre orchestra, where he learned to conduct. For the remainder of his life, Sousa's primary focus would be conducting and composing, and he would return to the Marine Band in 1880, this time as a conductor. In 1892, he formed his own band, which toured for 39 years and played over 15,000 concerts. Sousa, in addition to writing 136 marches, also had a large hand in developing the Sousaphone, a tuba that could be heard up and over the band whether it was seated or marching. (by Ian Carlson)

The great G Major *Fantasia* for organ was composed between 1703-1707 during Bach's residence in Arnstadt. It was here, at the beginning of his career, that his music was found by the Consistory to be too full of "wonderful variations and foreign tones" and certainly the *Fantasia* is strikingly dissonant in its constant texture of suspensions. But the breadth of the five-part polyphonic writing and the richness of the harmonic sonority make the *Fantasia* one of the grandest of all Bach's compositions for organ. It is also one that lends itself most perfectly to the sound and sonorities of the modern wind band. The transcription by Richard Franko Goldman and Robert L. Leist was undertaken as a memorial to Edwin Franko Goldman, who was the first bandmaster to include the works of Bach regularly in the band's concert repertoire, and who did so much to introduce the music of this great master to wide popular audiences. In the transcription an attempt is made to recapture the sound of the Baroque organ through the medium of the modern band.

Henry Fillmore loved music, he loved bands, and he loved the trombone. It is very fitting that he combined these life-long love affairs with his talent and creativity to create an immensely popular kind of band music, which he called a trombone "smear."

At the age of 27, having already achieved success and popularity as a composer of excellent marches, Fillmore decided to write a trombone feature based on the style of the popular "minstrel music" of that era. In 1920, Fillmore combined his knowledge and background in church music with his love of bands and the trombone to create a new "smear" based on the *Hallelujah Chorus*, which he called *Hallelujah Trombone*. His father got very upset, saying that "This is just too much! This time you have gone too far. This is sacrilege." So Henry changed the name to *Shoutin' Liza* and published it. The piece became an instant hit and today it is still as viable, fun and popular as ever.

*Variation on a Korean Folk Song* was written by John Barnes Chance in 1965 and received the Ostwald Award in 1966. Chance was born in Beaumont, Texas in 1932 and at the age of 9 formally started playing the piano. He received his bachelor and master's degrees in music from the University of Texas and has had five band pieces published. However, he has written at least 20 compositions, some of which he wrote for the Greensboro High School band in North Carolina, the most popular of which is *Incantation and Dance*. After writing for the high school he became the professor of composition at the University of Kentucky, where he worked until his death in 1972. Chance got the inspiration to write the piece while he was stationed in Seoul, Korea, as part of the Eighth U.S. Army Band from 1958-1959. Its basis is from the song "Arrirang" or "Ari Rang", which tells the story of a man leaving a girl for a long journey to the capital and he will not let her come, which gives her a pain in her heart. "Arrirang" and its successor are composed of a pentatonic scale, which is built on a five note scale, usually the black keys on a piano. Chance, however, being of western heritage, incorporated the tune with a western tonal function. A person can listen carefully for the mixing of the pentatonic scales and western imprint. (by Keyo Halbmaier)

*Remembrance* was written by James Hosay to commemorate the opening of the National Holocaust Museum and to raise awareness of one of the most tragic events in our history. Hosay was born in Nashville, Tennessee and began working with music at the age of 13 and wrote his first composition at 15. He later joined the military as a trumpet player and then became the Arranger/Composer for the U.S. Army Band. During his 20 years of service he has received two Meritorious Service medals, two Army Commendation Medals, and a letter of commendation from the Chairman of the Joint Chiefs of Staff, General Colin Powell. Hosay